

Happy Lulu can't get browned off

LAST WEEK as temperatures soared into the 80s, Lulu sat in her Hampstead garden and tried unsuccessfully through the freckles to go brown. Since she returned a few days earlier from six weeks in America and Canada Lulu had hardly ventured away from home, preferring to stay put waiting for Maurice to come home from the

theatre in the evenings, and putting off friends, invitations to dinner.

There's no doubt about it, Lulu has changed. She has suddenly grown from a giggling rather brash girl into a responsible, thoughtful adult. She's still fun, she'll still chase her brother round the garden and run screaming for the house when he turns the hosepipe on her, but she's not the same person she was a year ago. She seems far more secure and aware that the game of being a teenage prodigy is over.

"I feel much better," she admits. "I think this house has a lot to do with it—I feel a lot happier and more secure than I did in other ones. And I think Maurice and I have settled down to each other. We've accepted we're married, that we've got a house to look after and we've got work to do."

"I've accepted that I've got to go away now. Going to America every now and again to record is part of my work and that's that. Maurice came over for two weeks this time, but I was still away from him for four weeks and we really were going a bit crazy because four weeks is a long time."

"Now I'm back everything looks new and changed. I think it's also the responsibility of marriage, which never really hit me before; it takes a while to sink in."

"I don't think I could ever be pure housewife," she says. "As far as having kids goes—that'll happen, but I'm not really ready for the responsibility yet, and even if I had kids I don't think I'd stop at home all the time. I think women are more independent today than they've ever been and it's much better."

"We'll have to get a housekeeper because I'm not really that domesticated. I like to see everything looking nice and for a week I can just about stand cleaning the same dishes five times a day. But come the second week I get sick of it. Now I can understand why my mother moaned. But as she said—if you can afford someone to do it for you, why not get them?"

Her house is no mean handful. It's huge and rambling, in one of the most fashionable, expensive parts of London. There are five bedrooms, two bathrooms, with a third one—complete with superb double bath—just being installed. Maurice is having a cinema put in one room and workmen and decorators are swarming all over the house. The living-room and study are beautifully oak-panelled, there's a bar leading onto the garden, and in the hall, waiting for a rightful place, is a circular love seat—a present from John Lennon who heard Lulu was looking for one and decided he didn't want his any more. Already the house has a lovely atmosphere—it was this, says Lulu, that she fell for.

A few doors away live Ringo and Maureen.

"They're such a beautiful couple," says Lulu. "I think that's helped a lot. They're real people—no airs and graces. Nothing phoney about them. Ringo's been



Lulu and Maurice: no children for a while

recording lately so I go over while Maurice is at the theatre and we sit and talk for hours.

"Otherwise, a few neighbours have been a bit busy. We've been asked to lunch and brunch and dinner parties and I've had to say 'oh you wouldn't like Maurice, he's a freak, he doesn't like people,' to try and put them off."

Workwise Lulu is having a comparative rest at the moment, just doing promotional appearances for the new single.

"Of course I hope it's a hit—I think that worries everybody—Sinatra, Elvis, every single one of them. I like the record, we've got Tony Joe White's drummer on it and the Rascals do the vocal backing."

In Canada Lulu recorded a series of eight shows with Ray Stevens which should be shown over here sometime.

The scriptwriters and technicians were from the Andy Williams Show so the humour much in that vein. Lulu says she preferred doing sketches to the straight type of pop show she had here last year, and hopes that her next

BBC series, starting later this year, will be like that. The sort of guests she'd like vary from Beryl Reid to Donovan, and numerous people—including Delaney and Bonnie—whom she met in America and said they'd come over for her.

In this respect Lulu is amazing for her gregariousness. When one would expect her (probably unfairly) to have only flippant pop friends, acquaintances she chats enthusiastically about include Dave Mason ("I think he may be dropping round tonight"), Donovan, Dave Crosby and Maggie Bell—proving that progressive and pure pop fields are not so far apart.

"Well, after all," she says, "Jimmy Page and John Paul Jones used to play on my early singles, and Graham Nash and I started out with the same agent—so of course we all know each other. And anyway show business people are all hams—they're all friends."

Caroline Boucher



CLODAGH: lost her voice

appointed, but every singer has a couple of flops; before 'Come Back And Shake Me' I had nine in a row, so I'm used to being disappointed in that respect."

And the low chart placing didn't lessen her faith in writer/producer Kenny Young.

"I have complete faith in Kenny. He must have one of the most commercial minds in England. I can go into a session and sit there and read a book until it's time for me to sing because I know everything will be absolutely perfect. Everything he writes has an awful lot to say. Some people think his lyrics are corny but they're very deep."

"I could never work with anyone but him."

It's been suggested that Clodagh and Kenny Young are the voices behind the Moonshine record currently getting a lot of airplay. But all Clodagh will say about it is:

"Well it's not Madeline Bell!"

Clodagh is at most times as cool as an Irish breeze, but one thing does raise her temperature, and that's the suggestion that the records the two have made together have all sounded vaguely similar.

"That really annoys me. Not one has been similar. Kenny has never come up with the same

sound twice. He always deliberately sets out to make things sound different. After 'Come Back' he did do a song called 'Lock Me In' which finished up sounding the same, but although it was extremely commercial, Kenny refused to put it out.

"Instead we took a gamble and put out 'Goodnight Midnight', which had to be heard on some TV show and was shot from the feet up."

PHIL SYMES

Colin's 200 Bee Gees

BEING an ex-Bee Gee has its advantages. But it also has its problems, as Colin Petersen is discovering to his cost.

Colin is trying to form a new four-piece band, called Humpy Bong, featuring himself on drums. He already has a good lead singer/bass guitarist

in Tim Staffell and a Jonathan Kelly song, but finding a lead guitarist and organist is bringing him to despair.

"I've just auditioned my 200th applicant," he says in a tired voice. "People are assuming the new group will be a carbon-copy of the Bee Gees. I must have heard 'Massachusetts' 50 times."

Ironically, Tim Staffell was the very first applicant!

